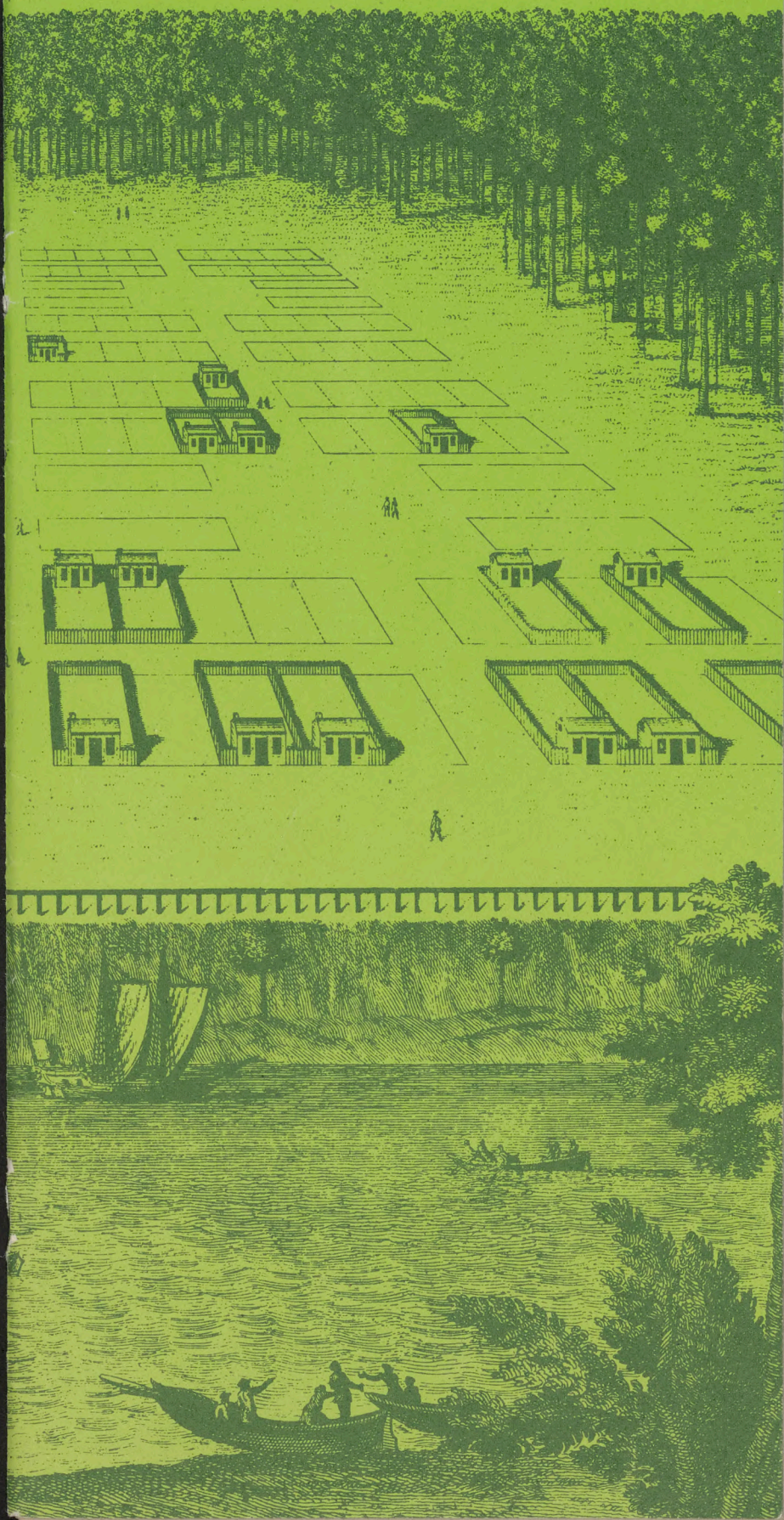


*Wilderness*  
*Corcoran*  
*1971*



*On the cover:  
Peter Gordon  
A view of Savannah, 1734  
Detail of engraving*

# Wilderness

presented by The National Endowment for the Arts  
with the Corcoran Gallery of Art

October 9–November 14, 1971, Washington, D.C.

*For reading between the lines of the exhibition, this booklet may be tucked handily in jacket or purse, glanced at while the show is taken in, looked at when riding on the bus, or even scanned without physical fuss at the breakfast table. Shaped to fit the pocket, it is priced to fit the pocketbook. Like the exhibition it accompanies, it is addressed to the public at large.*

Thomas Cole, Cat. no. 71



## Wilderness .... a Beginning

There is a story told of a poet being shown around a bustling young city by one of the local boosters.

He was shown all the new plans and told how much real estate values had risen and how production had rocketed, but he didn't seem interested. Then his guide mentioned that this city had a grand total of 9437 miles of sidewalks and he became very interested.

"You don't say," he said, "9437 miles of sidewalks!"

He mused on that for a while and then said, "Tell me, sir, where do all those 9437 miles of sidewalks lead?"\*

It is not only poets who are asking the question these days. More and more of us are saying that some of our streets, wherever they are, should lead to those life enhancing qualities which are central to a life of civilized reason and which are a unique gift that the arts contain for us.

For the poet was saying, as history has amply shown, that cities without the arts are mere steel and stone and that what is remembered of them, cherished and respected, are the qualities of their poets and painters, sculptors, singers and dramatists.

What makes a civilization remarkable is its spirit and that is something not confined to cities, but spread across a nation. The arts are a common concern of people everywhere, in every village, town and county of the country. There is however, a problem of accessibility.

Everywhere in the country today there is a growing recognition of this, in all those streets, in Congress, and in the White House.

President Nixon has said: "We could be the richest nation in the world, the most powerful nation in the world, the freest nation in the world—but only if the arts are alive and flourishing can we experience the true meaning of our freedom, and know the full glory of the human spirit."

\*Paul Greenburg, Pulitzer Prize winning editorial writer of the Pine Bluff, Arkansas, Commercial, told it to a statewide conference on the Arts in the Community, in Pine Bluff, in November, 1969.



He added: "To my mind, one of the most exciting new directions chartered by the National Council on the Arts has been its effort to take the arts to the people, all across the Nation."\*

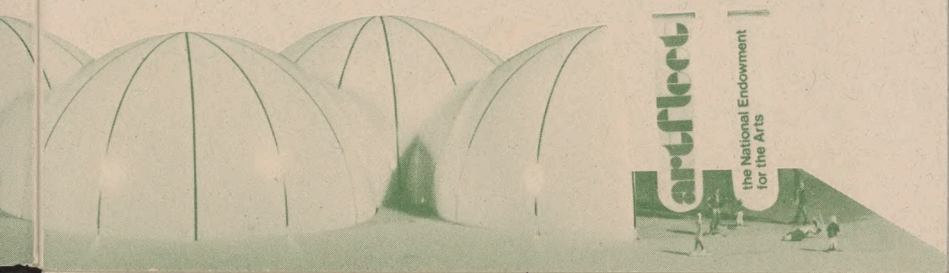
The concept of a mobile museum, and "Art Fleet," its specialized containers, its inflatable modular shelter system, a series of bubbles designed to be linked by arched passageways; all contrived to fit sites ranging from fairgrounds, to parks, to football fields to parking lots—a total exhibition center that can get around like a circus and set up like a wagon train—is the National Endowment for the Arts' response to a number of needs and requests. It is, of course, a pilot project. But, we think it may be a breakthrough. Its conception began as early as the late summer of 1969. It is an amalgamation of needs, dreams, and realities that interlace.

The Endowment began thinking of the problem of circulation, everywhere in the country, of good works of art. At the same time the loan sources of works of quality were drying up because of the high rate of risk and damage to objects which are irreplaceable. Reflecting this, the costs of insurance were, for the most part, becoming insupportable.

Confronting this situation were the museums, ever more aware, and more eager, to reach people who couldn't or wouldn't come to them.

We began to think of all the places where museums are not, a large section of the country, and every day we heard from State Arts Councils of their deep interest in getting art to people that people couldn't see otherwise.

\*To the fifth annual conference of the Associated Councils of the Arts, Washington, D. C., May 26, 1971, the first time a President of the United States appeared personally at a national arts organization conference.



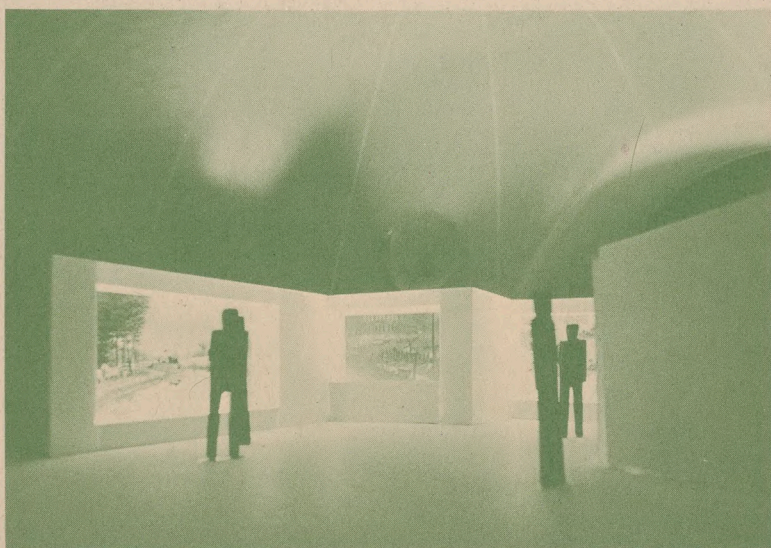
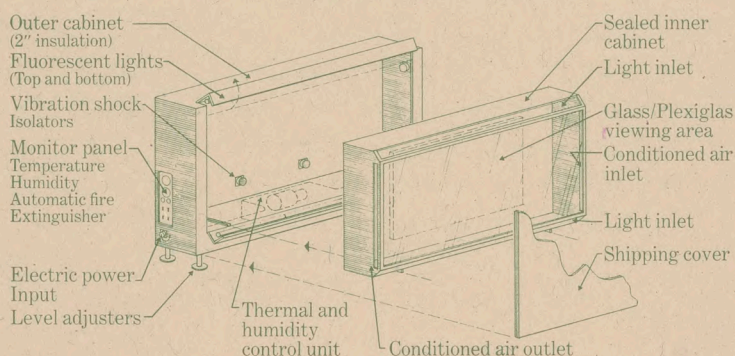
We began to think in terms of a trailer, then a caravan. We began to think of getting to places that trains don't reach. And, within the caravan, we began to think of how to best protect the exhibits.

The idea of containerization came up.

That took us to the U.S. Army Laboratories at Natick, Massachusetts, which had been designing portable hospitals and collapsible kitchens and experimenting with air-supported structures.

The Army said: inflatable structures.

So, we went to a number of the leading design firms of the country and finally decided to work with two in New York City, George Nelson and Company, and Charles Forberg Associates. They became so intrigued with the possibilities and the challenge that they formed a special partnership devoted solely to the project, Designers Associated, to formulate a master plan and supervise related contributions. They called in Convector Incorporated, engineering specialists in the thermal field, who brought aerospace design experience to bear on the problem of designing the exhibit container.

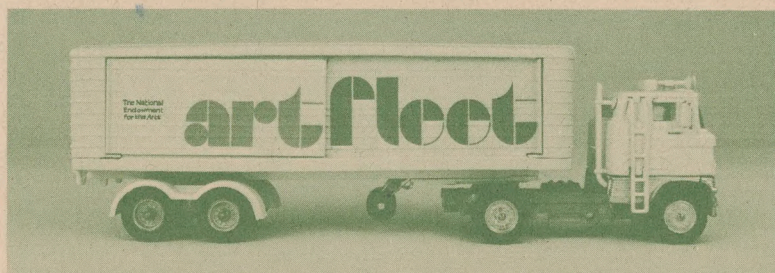


All the while we had the advice and guidance of museum experts and conservators. Already, the National Gallery of Art in Washington has expressed interest in presenting exhibitions through the Art Fleet and one specialist has said that "it can provide a safer environment for fragile and precious objects throughout a tour than most museums can at home."

This is why: The container, the first prototype of which is exhibited at the Corcoran Gallery of Art, is 12 by 8 by 2½ feet. It both travels and displays. All works of art are installed prior to the exhibition for the duration of the show; they are never removed until the show is over. The container is designed to meet all the problems foreseen by experts. They provided us with the ideal conditions and we feel we have met these conditions. The container is dustproof and air-pollution proof. The works inside are protected from shock, vibration and torque strain. The case is illuminated from within, has highly refined temperature and humidity controls so that the slightest change outside is immediately reflected and balanced inside. It is fitted with a fire protection device. The windows are made of special safety glass lined with Plexiglas. A series of fail-safe devices guarantee double protection. The case itself has been designed for esthetic appeal as well as protectiveness and skill in exhibit presentation and design can overcome the fact that the art itself is displayed in a container.

The proposed exhibition shelter system is a series of inflated modular hemispheres, each 25 feet high and 50 feet in diameter constructed of a special laminated synthetic double-skinned fabric, skeletally ribbed for added strength. Each hemisphere can be set up singly, or a series can be connected by a system of arched passages and fitted sleeves.

For transportation, an exhibit would be packed in prepared compartments and placed in modified tractor-drawn trailers. Exhibits would travel in convoy through regulated highway systems. An alarm circuit and 24-hour watch would operate during transit and on site.



The design meets the most demanding stipulations of travelling exhibits: lower costs of insurance, the safety of the work displayed, and accessibility to large areas of the country otherwise out of reach. It should stimulate owners of art to be free again to share their treasures with people who would otherwise never see them and it should help to meet the desire of museums and other institutions to reach audiences presently unavailable to them.

This is a pilot project purely, meant to serve as a guide. Although the Endowment is intensely interested in innovation, fresh ideas and practical solutions leading to evermore involvement in community participation in the arts, it is by no means an operating agency. Once the practicability of the system is demonstrated, the hope is that a combination of public and private funding, the involvement of the great, small, and specialized museums of the country, business and private individuals, will gather in a full partnership to sponsor the Art Fleet along the highways and back roads of America.

Credit for nurturing the concept as it grew into a fact belongs primarily to Douglas MacAgy, the Endowment's Director of National Exhibitions. The splendid idea for launching the Art Fleet with an exhibition devoted to wilderness in all its aspects is entirely his own.

Wilderness and the Art Fleet could take to the road in the Fall of 1972, travelling and setting up shop throughout the Southeast and continuing through the Winter of 1973. In each community, well before it appears, State Arts Councils could be at work with schools, civic groups, local business and church leaders, to spark wide interest in the exhibition to come.

*Karl Bodmer, Cat. no. 31*



The Wilderness show forms the first of a series of four pilot exhibitions on "The American Art Heritage." It is meant to be a testament to the entire heritage of America of which wilderness is one part. And it is intended to coincide with the national celebration of the American Bicentennial, a celebration which not only looks back into the past but forward into the future to what is true, good, and affirmative in our society.

Taken all together then, this is not only a statement about art and its place in American society; it includes our common heritage and our pride in it, our concern with the purity, beauty—and waste too—of our environment.

A wilderness can be something other than grand and beautiful, quiescent and lovely. There is another kind, of tangled traffic skeins, of automobile graveyards, of chemical deserts. There is a wilderness of concrete uninterrupted.

Even if the entire earth were to be covered with cement, somewhere a crack would appear and a blade of grass would spring up.

The appreciation of a blade of grass, and of a work of art, is what this exhibit is about as we prepare to celebrate the 200th Anniversary of our founding as a free and continuingly spirited nation.

*Nancy Hanks*  
*Chairman*  
*National Endowment for the Arts*

*Martin J. Heade, Cat. no. 101*



## Acknowledgments

*An exhibition of this size is necessarily a community effort. Neither a simple listing of names nor paragraphs of comments can tell the story in its just proportions. But those whose names follow here have in important respects been essential to assembling the exhibition. They are listed here with warmest gratitude.*

*The Lenders who have made sacrifices in varying degrees to let the works in their possession leave their home walls are thanked for their generous cooperation:*

*The American Academy of Arts and Letters,  
New York*

*Baltimore and Ohio Transportation Museum,  
Baltimore, Maryland*

*Mr. and Mrs. James Biddle, Washington, D.C.*

*The Butler Institute of American Art,  
Youngstown, Ohio*

*Leo Castelli Gallery, New York*

*Champaign County Library, Urbana, Ohio*

*William Christenberry, Washington, D.C.*

*The Cleveland Museum of Art, Cleveland, Ohio*

*Communicative Arts Academy, Compton, California*

*Cooper-Hewitt Museum of Decorative Arts and  
Design, New York*

*The Corcoran Gallery of Art, Washington, D.C.*

*Dallas Museum of Fine Arts, Dallas, Texas*

*Mr. and Mrs. Carl Feiss, Washington, D.C.*

*Fine Arts Gallery of San Diego, California*

*General Services Administration, Washington, D.C.*

*Senator Barry M. Goldwater, Phoenix, Arizona*

*Joseph H. Hirshhorn Collection, New York*

*Joseph H. Hirshhorn Foundation, New York*

*Alexandre Hogue, Tulsa, Oklahoma*

*Joslyn Art Museum, Omaha, Nebraska*

*The Library of Congress, Washington, D.C.*

*Mr. and Mrs. Richard Lombard, Rye, New York*

*McMichael Conservation Collection,*

*Kleinberg, Ontario, Canada*

*The Metropolitan Museum of Art, New York*

*Museum of Fine Arts, Boston*

*The Museum of History and Technology,  
Washington, D.C.*

*National Aeronautics and Space Administration,  
Washington, D.C.*

*The National Archives, Washington, D.C.*

*National Collection of Fine Arts, Washington, D.C.*

*National Gallery of Art, Washington, D.C.*

*The Newark Museum, Newark, New Jersey*

*The New Yorker Magazine, Inc., New York*  
*The North Carolina Museum of Art,*  
*Raleigh, North Carolina*  
*Philbrook Art Center, Tulsa, Oklahoma*  
*The Phillips Collection, Washington, D.C.*  
*Mr. and Mrs. Meyer P. Potamkin, Philadelphia*  
*Victor Spark, New York*  
*Michael Straight, Washington, D.C.*  
*Mr. and Mrs. Robert D. Straus, Houston, Texas*  
*Irwin Swann, New York*  
*The University of Arizona Museum of Art,*  
*Tucson, Arizona*  
*Wadsworth Atheneum, Hartford, Connecticut*  
*Washington County Museum of Fine Arts,*  
*Hagerstown, Maryland*  
*Weatherspoon Art Gallery, University of*  
*North Carolina, Greensboro*  
*Whitney Museum of American Art, New York*  
*Wildenstein & Company, New York*  
*Willard Straight Hall, Cornell University,*  
*Ithaca, New York*

*Special appreciation must be expressed to the*  
*McMichael Conservation Collection which waived a*  
*rule of never lending to assure a just measure of*  
*Canada's contribution to the exhibition.*

*Special Contributors, most of them museum directors,*  
*curators and colleagues, who have been generous and*  
*helpful in many ways:*

<i>Leon Arkus</i>	<i>Ronald D. Hickman</i>
<i>Charles Blitzer</i>	<i>John K. Howat</i>
<i>J. Carter Brown</i>	<i>John Latham</i>
<i>John Bullard</i>	<i>Sherman E. Lee</i>
<i>Peter Davidson</i>	<i>Lillian Levy</i>
<i>Robert Tyler Davis</i>	<i>Abraham Lerner</i>
<i>James D. Dean</i>	<i>Carroll Lusk</i>
<i>Robert Doty</i>	<i>William A. McGonagle</i>
<i>James Elliott</i>	<i>Stefan Munsing</i>
<i>Milton Esterow</i>	<i>James F. Pilgrim</i>
<i>Robert L. Feller</i>	<i>Perry T. Rathbone</i>
<i>Henry G. Gardiner</i>	<i>Lewis Sharp</i>
<i>Henry Geldzahler</i>	<i>Natalie Spassky</i>
<i>Richard N. Gregg</i>	<i>Nathan Stolow</i>
<i>Richard Grobe</i>	<i>Joshua C. Taylor</i>
<i>Virginia Gunter</i>	<i>William Truittner</i>
<i>William Heynen</i>	

*John Baur of the Whitney Museum from the*  
*beginning has offered many useful suggestions.*

*The gallery closest to the center of activity is the Corcoran. The help and consideration of the Director, Walter Hopps, and the Chairman, Vincent Melzac, as well as their hard-pressed staff have been appreciated throughout.*

*The staff of the National Endowment for the Arts has been close to every phase of the preparations. Brian O'Doherty, Bill N. Lacy, Thomas Leavitt, and Bennett Schiff have been ready in their support as colleagues—well beyond the limits of their respective jobs—as have other staff members. Among these, Florence Lowe should be specially mentioned.*

*It is also a pleasure to acknowledge at this point the valuable assistance of Art Fleet Consultants who are as follows:*

*Mildred Constantine*

*Robert Goldwater*

*Carl Feiss*

*Barbara Novak*

*Alan Fern*

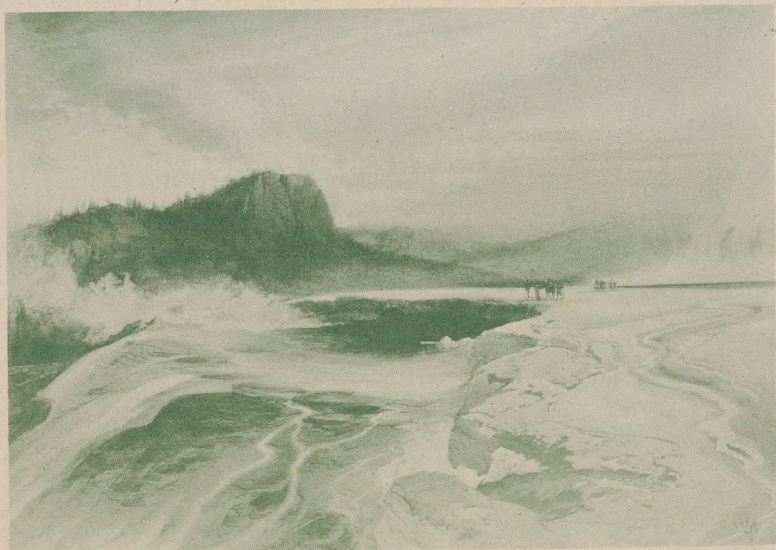
*Mitchell Wilder*

*Alfred Frankenstein*

*Design and planning of both the National Art Fleet and this exhibition: Designers Associated—National Art Fleet, a joint venture by George Nelson & Company and Charles Forberg Associates. The principals wish to give special recognition to their associates, Gordon Chadwick and Don Davidson. Finally, these members of the special staff for the exhibition have brought remarkable enthusiasm as well as expertise to the venture: Hal Glicksman as Curator, John Mason as Research Assistant, Betty A. Carter as Registrar, and Joseph Shannon as Technical Coordinator.*

*To those who have contributed but do not find their names here, we are still most grateful. There are many.*

*Thomas Moran, Cat. no. 138*



## Wilderness

"In the beginning," the English philosopher John Locke wrote, "all the world was America." Which was to say, America was wilderness.

Now, wilderness is in our minds again, with an added poignance—we have so little of it left. Yet the idea of wilderness is very much part of our heritage as Americans—a heritage that is familiar to many who have never seen it, because our artists recorded it so well.

For the Europeans who set sail for America, wilderness was an idea; one whose power was heightened because it stood in contrast to all that seemed structured, restrictive and artificial in the nations of the Old World.

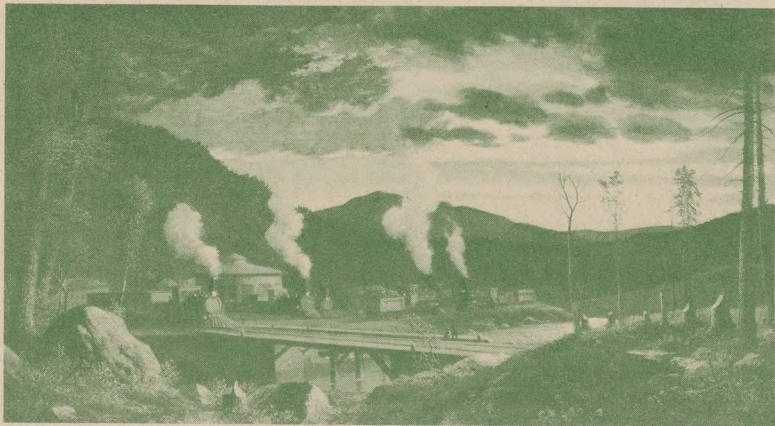
For those who set out from the coastal settlements wilderness was a driving inspiration; it had to be. Life on the frontier was a life of hardship and uncertainty. It called for emotional attachment and religious faith.

The early settlers, in their struggle to survive, hardly had time to appreciate the wild and beautiful country in which they found themselves. And yet, there must have been many moments of pure exhilaration as endless prospects of mountains, plains, forests and rivers opened outward.

Later, in the nineteenth century, the artists' role was to interpret nature to the public and to transfer, as accurately as he could, God's creation to canvas, so that others could share it. For these artists, Nature was a guiding spirit, to be reverently studied, set down, and conveyed.

In creating the brilliant images that drew hundreds of thousands of men and women Westward, writers and painters played an important role. The calls to action and adventure, written by Horace Greeley, William Cullen Bryant and others, were matched by pictures painted as if they were proclamations.

*Thomas P. Rossiter, Cat. no. 153*



The artists who executed them were, themselves, pioneers, riding out with the surveying parties, and sending their works back to be displayed in tents and halls in every town. The crowds that gathered to see Albert Bierstadt's *Lander's Peak* admired also his daring in getting there. In praising a landscape by Frederick Church, a London critic wrote of "the grand, beautiful and unfamiliar aspects of nature, only accessible at great cost of fatigue and exposure and even at peril of life and limb, which seems to be one of the walks in which this branch of art is destined to achieve new triumphs in our time."

The aim of this exhibition is to recapture the American's sense of awe and delight, of risk and adventure, during the heroic age when the continent was being settled and our national identity was being formed. Drawn from numerous museum and private collections, the exhibition groups paintings in categories that the artists returned to again and again; for some, it was the grandeur of nature that fascinated; others studied nature's moods as closely as they would a friend's; and some artists, perhaps as relief from the vast spaces and mountain ranges, stopped to record nature's details in intimate close-up.

Excitement and awe are among the feelings portrayed by the painters whose works are shown in the exhibition; a third is reverence. In seeing and in recording the unknown landscape of America, painters believed that they were in touch with God's handiwork. Eden was in their minds. Thomas Cole, a superb pictorial dramatist, adopted the transcendental outlook of the philosopher, Ralph

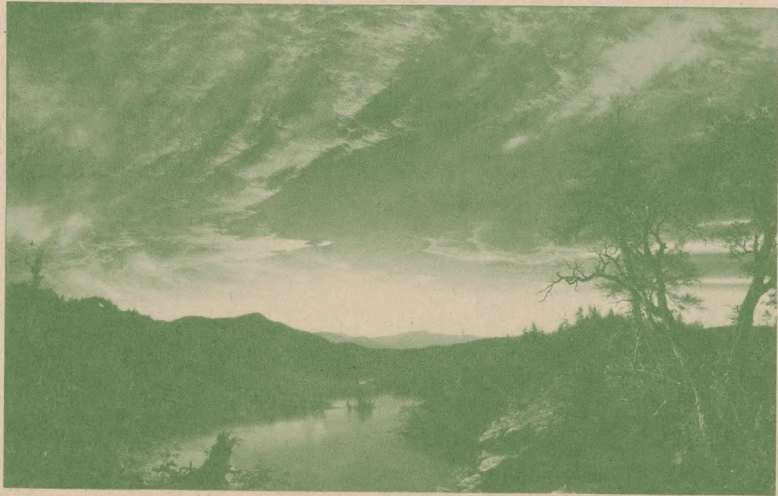
*Albert J. Bierstadt, Cat. no. 19*



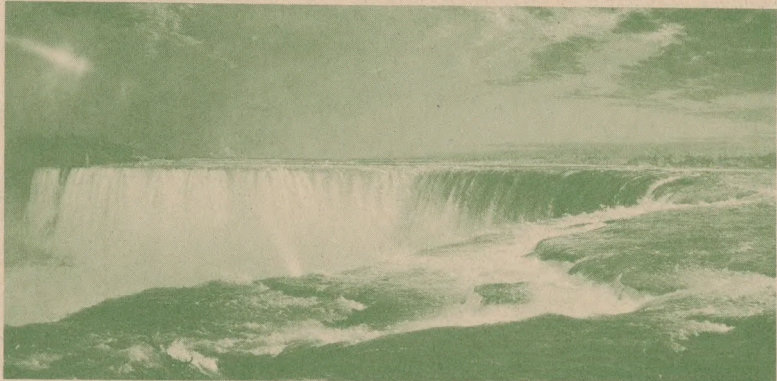
Waldo Emerson. Church, who studied with Cole, embodied the same spiritual beliefs in his outstanding landscape, *Twilight in the Wilderness*. An early work, *Niagara Falls*, was studied and admired by Horace Greeley, Henry Ward Beecher, Charles Dana, and Mark Twain. Even Ruskin, the most formidable aesthete of the time, was moved by it. Considered the "finest picture ever painted on this side of the Atlantic," *Niagara Falls* was the major American entry at the Paris International Exposition of 1867. Church, Albert Bierstadt and later Thomas Moran painted huge pictures that invited audiences to view them, as today we look at a travelogue.

The artists were fulfilling an important role in offering Americans a chance to see and accept the majesty of their chosen country, and they struck an enormously receptive chord with the American public. At no time in our history have the public and the artist shared such a common vision, founded on mutually accepted beliefs and morals. Indeed the landscape was so rich and boundless that Americans, counting their blessings, thought of themselves as a chosen people in the new Eden.

*Frederic Edwin Church, Cat. no. 69*



*Frederic Edwin Church, Cat. no. 62*



Not all artists, however, saw only grandness in the wilderness. Throughout the nineteenth century a few evoked a more reflective view of nature. *Sunset in a Swamp* by Regis Gignoux, for instance, depicts the fading light of a russet sun over the isolation of a deserted pond. A simple theme, but one from which the contemplative could draw lasting enjoyment. This meditative mood can be found in a number of other works in the exhibition, for it comprises a continuing strain in our awareness of the wilderness, as Ralph Blakelock's *Sunrise* shows.

In time, the unspoiled nature of the American continent had become an aspect of the past. The idea of Wilderness was followed by the idea of Conquest, man's "conquest" of nature, in all its destructive aspects, led in turn to the industrial wastelands shown in this exhibition, and to the Dust Bowl, documented by photographers and painters in the Nineteen Thirties in images which capture the moment, and make it enduring.

Now there are new, man-made wildernesses in our cities, and their surroundings. To this new, and deteriorating environment, the artist responds: recording, reacting, re-creating. The automobile, a sophisticated machine, dictates the form of the city, falls apart, is scrapped as junk, and, as junk, is claimed by the sculptor, who finds in its twisted ruins something new and exciting with which to create.

*Regis Francois Gignoux, Cat. no. 85*



How deep-seated the idea of Wilderness is! "A beautiful earth, out there," said Frank Borman, in Apollo 8. And, James Irwin, describing the new wilderness of the moon, spoke of the "most organized mountain" he'd ever seen, in the same spirit of wonder and delight as George Catlin described the "Picturesque Clay Bluff 1700 miles above St. Louis" in 1832.

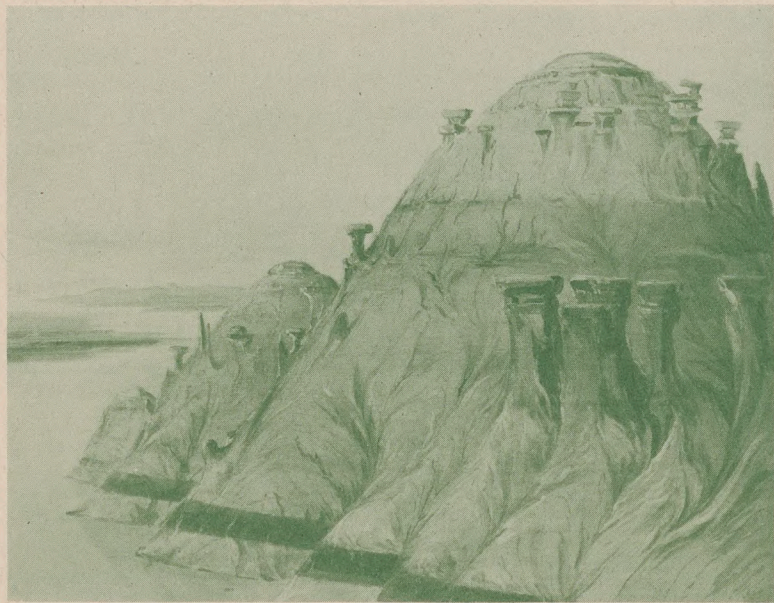
"Vast, lonely and forbidding," Borman called the moon; terms many artists have used as they looked out over our own little-known continent.

In re-creating this sense of awe, in confronting the wilderness, the first small step on the Moon is representative of our past as well as of our future.

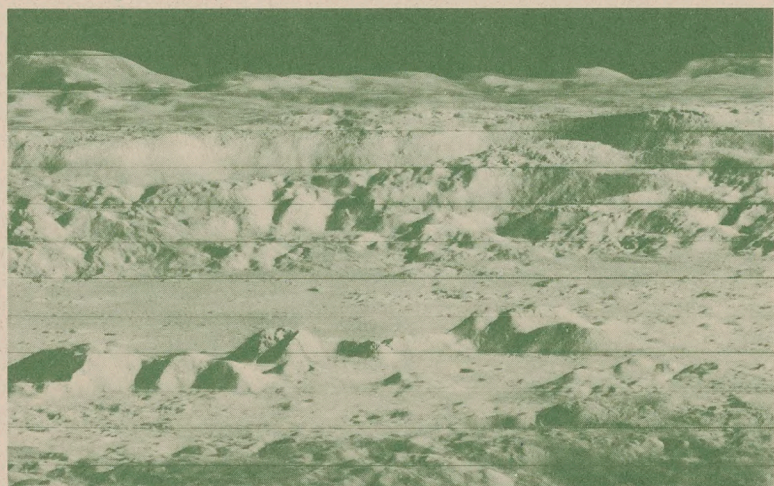
When William Cullen Bryant wrote a poem to the painter, Thomas Cole, departing for Europe, he ended with the plea: "But keep that earlier, wilder image bright."

It is in this sense that the exhibition *Wilderness* is offered.

*George Catlin, Cat. no. 42*



*Crater Copernicus, November, 1966*



## Catalogue of the Exhibition

Unless otherwise indicated, measurements are given in inches, height preceding width preceding depth.

\*Illustrated in catalogue

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*Ansel Adams*

*Born San Francisco, California, 1902; lives Carmel, California*

- 1 **Siesta Lake, Yosemite National Park, California, 1963**  
Photograph, 7½ x 9½  
Lent by The Library of Congress, Washington, D.C.

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*James W. Alden*

*Born Portland, Maine, 1810; died San Francisco, California, 1877*

- 2 **Esquimalt Harbor, From Summit of Mill Mountain Near Head of Bay Showing 'Active' and 'Satellite's' Anchorage. In the Distance Smiths' or Blunts' Island and Entrance to Haro and Rosario Straits, 1857-62**  
Watercolor on paper, 11¾ x 17¾  
Lent by The National Archives, Washington, D.C.
- 3 **H. B. Co. Fort Langley, Left Bank of Fraser River. Langley Buttes in the Distance, 1857-62**  
Watercolor on paper, 11¾ x 17¾  
Lent by The National Archives, Washington, D.C.
- 4 **Cañon of Palouse River Looking South from a Point Just Below the Falls (Great Falls), 1857-62**  
Watercolor on paper, 9¾ x 13¾  
Lent by The National Archives, Washington, D.C.
- 5 **Great Falls on the Palouse River from Summit of Cliffs on Right Bank, 1857-62**  
Watercolor on paper, 9¾ x 13¾  
Lent by The National Archives, Washington, D.C.
- 6 **'Aspen Camp' (27 Miles from Cow Creek) Looking N. Trail from Palouse R. to Plants' Crossing on the Spokane, 1857-62**  
Watercolor on paper, 10¾ x 16¾  
Lent by The National Archives, Washington, D.C.
- 7 **Chelemta Depot. From Right Bank of the Kootenay Looking Up, 1857-62**  
Watercolor on paper, 10½ x 16¾  
Lent by The National Archives, Washington, D.C.
- 8 **Camp Mooyie (1½ Miles N. of 49th Parallel) Peak Bears N. 20 W., 1857-62**  
Watercolor on paper, 9¾ x 12½  
Lent by The National Archives, Washington, D.C.
- 9 **Na-tuc-he-na or Kootenay Cache. Left Bank of the River Looking South (down) Two Miles below Camp, 1857-62**  
Watercolor on paper, 8¾ x 12  
Lent by The National Archives, Washington, D.C.

---

*John James Audubon*

*Born Cayes, Haiti, 1785; died New York City, 1851*

- 10 **Prairie Titlark, *Anthus Pipiens*, Male, 1830**  
Steel engraving, hand-colored, 12 x 9  
Lent by National Gallery of Art, Washington, D.C.—  
Gift of Martha Hogan, 1944

---

*John Woodhouse Audubon*

*Born Henderson, Kentucky, 1812; died New York City, 1862*

- 11 **Hudson's Bay Lemming, 1846**  
Oil on canvas, 14 x 22  
Lent by The Metropolitan Museum of Art, New York—  
Gift of Mrs. Darwin Morse, 1963

---

*Milton Avery*

*Born Altmar, New York, 1893; died New York City, 1965*

- 12 **Dunes and Sea #1, 1958**  
Oil on canvas, 60 x 40  
Lent by Mr. and Mrs. Richard Lombard, Rye, New York

13 Whirlwinds, Mojave, 1921

Drypoint, 6½ x 8½

Lent by The Library of Congress, Washington, D.C.

---

W. Bell

Mid-to-late 19th century American photographer. Worked in the Western United States, late 1860's to 90's

14 Looking South Into the Grand Canyon, Colorado River, Arizona, 1873

Photograph, 10⅞ x 7⅞

Lent by The Library of Congress, Washington, D.C.

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Thomas Hart Benton

Born Neosho, Missouri, 1889; lives Kansas City, Missouri

15 The Cliffs, 1921

Oil on canvas, 29⅛ x 34½

Lent by Joseph H. Hirshhorn Collection, New York

---

Albert Bierstadt

Born Solingen, Germany, 1830; died New York City, 1902

16 The Oregon Trail, 1869

Oil on canvas, 31 x 49

Lent by The Butler Institute of American Art, Youngstown, Ohio

17 Rainbow over Jenny Lake, c. 1870

Oil on canvas, 30 x 44

Lent by Mr. and Mrs. Morton D. May, St. Louis, Missouri

18 The Ambush, 1870-75

Oil on canvas, 30 x 50½

Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

19\* Storm in the Mountains, 1870-80

Oil on canvas, 38 x 60

Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

20 The Flume in the White Mountains, n.d.

Oil sketch on paper, 5½ x 7½

Lent by Wildenstein Gallery, New York

21 The Mountain Top at Sunset, Western Landscape, n.d.

Oil sketch on paper, 6⅞ x 9⅞

Lent by Wildenstein Gallery, New York

22 Mountains, Western Landscape, n.d.

Oil sketch on paper, 6½ x 10-11/16

Lent by Wildenstein Gallery, New York

23 The White Mountains, New Hampshire, n.d.

Oil sketch on paper, 5¼ x 6½

Lent by Wildenstein Gallery, New York

24 Wagon Train, n.d.

Oil sketch on paper, 11½ x 15½

Lent by Joslyn Art Museum, Omaha, Nebraska—  
Northern Natural Gas Company Collection

---

Ralph Albert Blakelock

Born New York City, 1847; died in the Adirondacks, New York, 1919

25 Sunrise, 1868

Oil on canvas, 20 x 32

Lent by The North Carolina Museum of Art, Raleigh, North Carolina

26 The Indian Camp, n.d.

Oil on canvas, 16½ x 24½

Lent by Mr. and Mrs. Meyer P. Potamkin, Philadelphia

27 Moonlight, n.d.

Oil on canvas, 27⅞ x 37⅞

Lent by The Corcoran Gallery of Art, Washington, D.C.—  
William A. Clark Collection

28 Western Landscape, n.d.

Oil on canvas, 34 x 60

Lent by The Newark Museum, Newark, New Jersey

29 **Woodland Scene, 1868-70**  
Oil on Canvas, 18¼ x 32  
Lent by Victor Spark, New York

30 **Night Scene-Indian Encampment, 1899**  
Oil on canvas, 18 x 32  
Lent by Victor Spark, New York

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*Karl Bodmer*

*Born Riesbach, Switzerland, 1809; died Barbizon, France, 1893*

31\* **First Chain of the Rocky Mountains, From the Heights Above Fort McKenzie, September 9, 1833**  
Watercolor, 11½ x 16¾  
Lent by Joslyn Art Museum, Omaha, Nebraska-  
Northern Natural Gas Company Collection

32 **Skull-Medicine, Near Mih-Tutta-Hang-Kush, Mandan Village, Near Fort Clark, November, 1833**  
Watercolor, 8 x 10¼  
Lent by Joslyn Art Museum, Omaha, Nebraska-  
Northern Natural Gas Company Collection

33 **Terrain Studies of the Upper Missouri, 1833**  
Watercolor, 12½ x 7½  
Lent by Joslyn Art Museum, Omaha, Nebraska-  
Northern Natural Gas Company Collection

34 **Unloading of the Steamboat 'Yellowstone', April 19, 1833**  
Watercolor, 8¼ x 13¼  
Lent by Joslyn Art Museum, Omaha, Nebraska-  
Northern Natural Gas Company Collection

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*Aaron Bohrod*

*Born Chicago, Illinois, 1907; lives near Madison, Wisconsin*

35 **Landscape near Chicago, 1934**  
Oil on composition board, 24 x 32  
Lent by Whitney Museum of American Art, New York

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*James W. Boynton*

*Born Fort Worth, Texas, 1928; lives Houston, Texas*

36 **Aftermath, 1956-57**  
Oil on canvas, 60 x 34  
Lent by Whitney Museum of American Art, New York-  
Gift of Mr. and Mrs. Allan D. Emil

37 **Rain, 1957**  
Oil on canvas, 60 x 84  
Lent by Mr. and Mrs. Robert D. Straus, Houston, Texas

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*Charles E. Burchfield*

*Born Ashtabula Harbor, Ohio, 1893; lives near Buffalo, New York*

38 **October, c. 1922-24**  
Oil and gouache on paste board, 31¼ x 43½  
Lent by The Columbus Gallery of Fine Arts, Columbus, Ohio-  
The Ferdinand Howald Collection

39 **Evening Peace, 1951**  
Watercolor, 33 x 23  
Lent by Joseph H. Hirshhorn Foundation, New York

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*Paul Camponigro*

*Born Boston, Massachusetts, 1932*

40 **Untitled, n.d.**  
Photograph, 7½ x 9½  
Lent by The Library of Congress, Washington, D.C.

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*George Catlin*

*Born Wilkes-Barre, Pennsylvania, 1796; died Jersey City, New Jersey, 1872*

41 **Cock Turkey, Repeating His Prayer, Kickapoo, 1831**  
Oil on canvas, 29 x 24  
Lent by National Collection of Fine Arts, Washington, D.C.

42\* **Picturesque Clay Bluff, 1,700 Miles Above St. Louis, 1832**  
Oil on canvas, 11½ x 14¾  
Lent by National Collection of Fine Arts, Washington, D.C.

- 43 **Prairie Meadows Burning, 1832**  
Oil on canvas, 11 x 14 $\frac{1}{4}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 44 **St. Louis From the River Below, 1832**  
Oil on canvas, 19 $\frac{3}{8}$  x 26 $\frac{7}{8}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 45 **The Three Domes, 15 Miles Above the Mandans, 1832**  
Oil on canvas, 11 $\frac{1}{8}$  x 14 $\frac{3}{8}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 46 **View From Floyd's Grave, 1,300 Miles Above St. Louis, 1832**  
Oil on canvas, 11 x 14 $\frac{1}{4}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 47 **Brave Chief, Skidi (Wolf) Pawnee, 1833**  
Oil on canvas, 29 x 24  
Lent by National Collection of Fine Arts, Washington, D.C.
- 48 **Nishnabottana Bluffs, 1,070 Miles Above St. Louis, 1833**  
Oil on canvas, 11 $\frac{1}{8}$  x 14 $\frac{3}{8}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 49 **Horse Chief, Grand Pawnee, 1834**  
Oil on canvas, 28 x 23  
Lent by National Collection of Fine Arts, Washington, D.C.
- 50 **Beautiful Savannah in the Pine Woods of Florida, 1836**  
Oil on canvas, 18 $\frac{3}{4}$  x 26 $\frac{1}{4}$   
Lent by National Collection of Fine Arts, Washington, D.C.
- 51 **Pipestone Quarry, Minnesota, 1836**  
Oil on canvas, 19 $\frac{1}{2}$  x 25 $\frac{5}{8}$   
Lent by National Collection of Fine Arts, Washington, D.C.

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*John Chamberlain*

*Born, Rochester, Indiana, 1927; lives New York City*

- 52 **Silverheels, 1963**  
Welded auto metal, 46 x 41 x 36  
Lent by Leo Castelli Gallery, New York

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*Thomas Chambers*

*Born England about 1808; came to the United States 1832*

- 53 **The Tempest, n.d.**  
Oil on canvas, 22 x 30  
Lent by Erwin Swann, New York

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*William Christenberry*

*Born Tuscaloosa, Alabama, 1936; lives Washington, D.C.*

- 54 **Grave near Faunsdale, Alabama, 1965**  
Color photograph, 3 x 5  
Lent by the artist

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*William Christopher*

*Born Columbus, Georgia, 1924; lives Hartland, Vermont*

- 55 **Slope, 1961**  
Casein on composition board, 47 $\frac{3}{4}$  x 41 $\frac{3}{4}$   
Lent by Whitney Museum of American Art, New York—  
Gift of Alvin M. Greenstein

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*Frederic E. Church*

*Born Hartford, Connecticut, 1826; died New York City, 1900*

- 56 **Rocks on the Coast of Grand Manon Island, Canada, 1851**  
Oil on cardboard, 9 $\frac{7}{8}$  x 15 $\frac{3}{4}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 57 **Small Cove in Grand Manon Island, Canada, August or  
September, 1851**  
Pencil and oil on cardboard, 11 $\frac{1}{8}$  x 16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York

- 58 **Horseshoe Falls, Niagara, March 1856**  
Oil paint over a sepia photograph, 12 $\frac{5}{8}$  x 11 $\frac{5}{8}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 59 **Niagara Falls, Shown from Goat Island, March 1856**  
Oil on cardboard, 8 $\frac{1}{2}$  x 11-15/16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 60 **The Niagara Falls shown from the American Bank, March 21, 1856**  
Pencil and white oxidized gouache on gray paper, 12 x 17-9/16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 61 **Horseshoe Falls, Niagara, shown from the Canadian Bank,  
September or October 1856**  
Pencil and oil on cardboard, 11 $\frac{5}{8}$  x 17 $\frac{1}{2}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 62\* **Niagara Falls, 1857**  
Oil on canvas, 42 $\frac{1}{2}$  x 90 $\frac{1}{2}$   
Lent by The Corcoran Gallery of Art, Washington, D.C.
- 63 **Midnight at the Shore, Labrador, 1859**  
Oil on cardboard, 12 x 19-15/16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 64 **Floating Icebergs, Labrador, June or July 1859**  
Pencil and oil on paper, 12 x 18 $\frac{3}{4}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 65 **Floating Icebergs, June or July 1859**  
Pencil and oil on cardboard, 3-1/16 x 11-1/16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 66 **Floating Icebergs, June or July 1859**  
Pencil and oil on cardboard, 4-1/16 x 11-3/16  
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 67 **Floating Iceberg, June or July 1859**  
Pencil and oil on cardboard, 12-1/16 x 20 $\frac{1}{4}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 68 **Floating Icebergs, June or July 1859**  
Oil on cardboard, 2-5/16 x 11 $\frac{1}{8}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York
- 69\* **Twilight in the Wilderness, 1860**  
Oil on canvas, 40 x 64  
Lent by The Cleveland Museum of Art, Cleveland, Ohio
- 70 **Lake Katahdin (?) Maine, September 1879**  
Oil on cardboard, 8 x 11 $\frac{1}{8}$   
Lent by Cooper-Hewitt Museum of Decorative Arts and Design,  
New York

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*Thomas Cole*

*Born Bolton-le-Moor, Lancashire, England, 1801; died Catskill,  
New York, 1848*

- 71\* **Scene from "The Last of the Mohicans", 1827**  
Oil on canvas, 25-5/16 x 34-15/16  
Lent by Wadsworth Atheneum, Hartford, Connecticut—  
Bequest of Alfred Smith
- 72 **Tornado, 1835**  
Oil on canvas, 46 $\frac{3}{8}$  x 64 $\frac{3}{8}$   
Lent by The Corcoran Gallery of Art, Washington, D.C.

- 73 **Wild Bill's Wild West Show and Congress of Rough Riders of the World, 1899**  
Color Lithograph, 28 x 41  
Lent by The Library of Congress, Washington, D.C.

- 74 **I am Coming-Colonel W.F. Cody, 1900**  
Color Lithograph, 28 x 41  
Lent by The Library of Congress, Washington, D.C.

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*George A. Crofutt*  
*Publisher*

- 75 **American Progress, 1873**  
Color Lithograph, 12 x 16  
Lent by The Library of Congress, Washington, D.C.

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*Currier and Ives*

- 76 **The Alarm, 1861, from an original oil painting by A.F. Tait**  
Lithograph, 10 ¼ x 14 ¼  
Lent by The Library of Congress, Washington, D.C.

- 77 **A Good Chance, 1863, from an original oil painting by A.F. Tait**  
Lithograph, 20 x 27 ½  
Lent by The Library of Congress, Washington, D.C.

- 78 **Clipper Ship 'Three Brothers', 2972 tons. The Largest Sailing Ship in the World, 1875**  
Lithograph, 20 x 27 ½  
Lent by The Library of Congress, Washington, D.C.

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*Charles Demuth*  
*Born Lancaster, Pennsylvania, 1883; died Lancaster, Pennsylvania, 1935*

- 79 **Mount Gilboa No. 5, c. 1912-15**  
Watercolor, 10 x 14  
Lent by Joseph H. Hirshhorn Collection, New York

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*Arthur G. Dove*  
*Born Canandaigua, New York, 1880; died Centerport, New York, 1946*

- 80 **Life Goes On, 1934**  
Oil on canvas, 18 x 24  
Lent by The Phillips Collection, Washington, D.C.

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*Arthur Ellis*

- 81 **The Capitol Dome above a Trainless Trainyard as Signalmen Strike, 1971**  
Photograph, 20 x 24  
Courtesy of The Washington Post, Washington, D.C.

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*Louis Eilshemius*  
*Born Laurel Hill Manor, New Jersey, 1864; died New York City, 1941*

- 82 **Scouts, 1916**  
Oil on canvas, 29 x 39  
Lent by Joseph H. Hirshhorn Collection, New York

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*Philip Evergood*  
*Born New York City, 1901; lives Southbury, Connecticut*

- 83 **Nature without Man, 1952**  
Oil on canvas, 30 x 20  
Lent by Joseph H. Hirshhorn Collection, New York

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*William Charles Anthony Frerichs*  
*Born Belgium, 1829; died Tottenville, Staten Island, New York, 1905*

- 84 **Storm over the Blue Ridge, n.d.**  
Oil on canvas, 30 x 48  
Lent by The North Carolina Museum of Art, Raleigh, North Carolina-Gift of Mr. and Mrs. George D. Finch

*François Régis Gignoux*  
Born Lyon, France, 1816; died Paris, France, 1882

- 85\* **Sunset in a Swamp, 1840-50**  
Oil on canvas, 31 ¼ x 47  
Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

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*Senator Barry Goldwater*  
Born Phoenix, Arizona, 1909; lives, Scottsdale, Arizona

- 86 **Sadie Church, 1939**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater
- 87 **Tony One Salt, 1938**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater
- 88 **Grandmother Yellow Salt, 1938**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater
- 89 **Navaho Shepherdess, 1938**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater
- 90 **At the Spring, 1939**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater
- 91 **Grandmother Tall Salt, 1938**  
Color Photograph, 13 ½ x 10 ½  
Lent by Senator Goldwater

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*Peter Gordon*

- 92 **View of Savannah, the Peter Gordon Plan of Savannah, 1734**  
Engraving, 26 x 30  
Lent by Mr. and Mrs. Carl Feiss, Washington, D.C.

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*J.C.H. Grabill*

- 93 **Indians and Indian Life; 'Villa of Brule', 1891**  
Photograph, 8 x 10  
Lent by The Library of Congress, Washington, D.C.

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*Marsden Hartley*  
Born Lewiston, Maine, 1877; died Ellsworth, Maine, 1943

- 94 **The Mountains, 1909**  
Oil on canvas, 30 x 30 ¼  
Lent by The Columbus Gallery of Fine Arts, Columbus, Ohio—  
The Ferdinand Howald Collection
- 95 **The Old Bars, Dogtown, 1936**  
Oil on composition board, 18 x 24  
Lent by Whitney Museum of American Art, New York

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*Lawren Harris*  
Born Brantford, Ontario, Canada, 1885; Died Vancouver,  
British Columbia, 1970

- 96 **Shimmering Water, Algonquin Park, 1922**  
Oil on canvas, 32 x 40  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada
- 97 **Pic Island, 1923**  
Oil on panel, 11 ½ x 14 ¼  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada
- 98 **South End of Maligne Lake, 1925**  
Oil on panel, 10 ¼ x 13 ¾  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada
- 99 **Ellesmere Island, 1930**  
Oil on panel, 12 x 15  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada

*George Harvey*

*Born Tottenham, England, c. 1800-01; died England, 1878*

**100 White Pelicans in Florida, 1823 (or 1853)**

Oil on canvas, 14 x 24

Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

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*Martin Johnson Heade*

*Born Lumberville, Bucks County, Pennsylvania, 1819; died  
St. Augustine, Florida, 1904*

**101\* Passion Flowers and Hummingbirds, 1865**

Oil on canvas, 15¼ x 21½

Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

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*Edward Lamson Henry*

*Born Charleston, South Carolina, 1841; died Ellensville, New York,  
1919*

**102 The 9:45 a.m. 'Accommodation', Stratford, Connecticut, 1867**

Oil on canvas, 16 x 30%

Lent by The Metropolitan Museum of Art, New York—Bequest of  
Moses Tanenbaum, 1937

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*D.C. Hitchcock & Co.*

**103 Central Park, New York City, Looking South From the  
Observatory, 1859**

Lithograph, 16½ x 26¼

Lent by The Library of Congress, Washington, D.C.

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*Alexandre Hogue*

*Born Memphis, Missouri, 1898; lives Tulsa, Oklahoma*

**104 Grim Reaper, 1932**

Charcoal, pen and ink drawing, 21 x 30

Lent by Weatherspoon Art Gallery, University of North Carolina,  
Greensboro

**105 Drought Stricken Area, 1934**

Oil on canvas, 30 x 42¼

Lent by Dallas Museum of Fine Arts, Dallas, Texas

**106 Mother Earth Laid Bare, 1936**

Oil on canvas, 40 x 56

Lent by Philbrook Art Center, Tulsa, Oklahoma

**107 Dust Bowl, 1939**

Oil on canvas, 24 x 33¾

Lent by National Collection of Fine Arts, Washington, D.C.

**108 Soil and Subsoil, 1940**

Oil on canvas, 35 x 50

Lent by the Oklahoma Art Center, Permanent Collection,  
Oklahoma City, Oklahoma

**109 Pray for us Saint Peter, 1941**

Oil on canvas, 36 x 44

Lent by the Artist

**110 Avalanche by Wind, 1944**

Oil on canvas, 33 x 46

Lent by The University of Arizona Museum of Art,  
Tucson, Arizona

**111 Alas, Old Billy, I knew him well, 1965**

Bamboo pen and walnut ink on paper, 16¾ x 22

Lent by Mr. and Mrs. Tom Mauhart, Tulsa, Oklahoma

**112 Migration, 1971**

Black and brown ink on paper, 26¾ x 19

Lent by the Artist

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*James Hope*

*Born Drygrange, Roxburghshire, Scotland, 1818/19; died  
Watkins Glen, New York, 1892*

**113 Winter Scene; The Red Fox, 1855**

Oil on canvas, 15¼ x 22¼

Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

*George Inness*

*Born near Newburgh, New York, 1825; died Bridge of Allen, Scotland, 1894*

**114 The Lackawanna Valley, 1855**

Oil on canvas, 33  $\frac{7}{8}$  x 50  $\frac{1}{4}$

Lent by the National Gallery of Art, Washington, D.C.—  
Gift of Mrs. Huttleston Rogers

**115 Niagara Falls, 1893**

Oil on canvas, 45 x 70

Lent by Joseph H. Hirshhorn Foundation, New York

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*A.Y. Jackson*

*Born Montreal, Canada, 1882; Lives Kleinberg, Ontario, Canada*

**116 Nellie Lake, 1933**

Oil on canvas, 31  $\frac{1}{2}$  x 29  $\frac{1}{2}$

Lent by McMichael Conservation Collection of Art, Kleinberg,  
Ontario, Canada

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*Joseph John (Joe) Jones*

*Born St. Louis, Missouri, 1909; died Morristown, New Jersey, 1963*

**117 American Farm, 1936**

Oil and tempera on canvas, 30 x 40

Lent by Whitney Museum of American Art, New York

**118 Dust Bowl Farmer, c. 1935**

Gouache on canvas, 18  $\frac{1}{2}$  x 12

Lent by Willard Straight Hall, Cornell University, Ithaca, New York

---

*Darius Kinsey*

*Born Maysville, Missouri, 1871; died 1945*

**119 Boom of Logs on Skagie River, Washington, 1907**

Photograph, 10  $\frac{1}{2}$  x 13  $\frac{1}{4}$

Lent by The Library of Congress, Washington, D.C.

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*Dorothea Lange*

*Born, 1895; died 1965*

**120 Flood Refuge Family Bound for the Lower Rio Grande Valley  
Where They Hope to Pick Cotton. Memphis (vicinity), Texas,  
May 1937**

Photograph, 20 x 24

Courtesy of The Library of Congress, Washington, D.C.

**121 Toward Los Angeles, California, 1937**

Photograph, 8  $\frac{7}{8}$  x 9  $\frac{1}{4}$

Courtesy of The Library of Congress, Washington, D.C.

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*Ernest Lawson*

*Born San Francisco, California, 1873; died Miami, Florida, 1939*

**122 Wild Birds' Roost, 1939**

Oil on canvas, 25 x 30

Lent by Joseph H. Hirshhorn Collection, New York

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*Russell Lee*

*Born, 1903*

**123 Veteran Migrant Agricultural Worker With His Daughter  
Camped in an Arkansas River. Wagoner Co., Oklahoma, 1939**

Photograph, 11 x 14

Courtesy of The Library of Congress, Washington, D.C.

**124 Remains of Bean Day Festival. Wagon Mound, New Mexico, 1939**

Photograph, 20 x 24

Courtesy of The Library of Congress, Washington, D.C.

**125 Piles of Worn Out Automobile Tires in an Oil Field.  
Kilgore, Texas, 1939**

Photograph, 20 x 24

Courtesy of The Library of Congress, Washington, D.C.

**126 Capulin (Vicinity), New Mexico, September, 1939**

Photograph, 20 x 24

Courtesy of The Library of Congress, Washington, D.C.

*Oliver Lippincott*  
*Worked during the late 19th and early 20th Century,*  
*American Photographer*

- 127 **A Member of the 'Pioneer Automobile Party' in His Toledo Car at the Rim of the Grand Canyon, Grand Point of View, Arizona, February, 1902**  
Photograph, 20 x 24  
Courtesy of The Library of Congress, Washington, D.C.

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*George Luks*  
*Born Williamsport, Pennsylvania, 1867; died New York City, 1933*

- 128 **Salmon Fishing, Medway River, Nova Scotia, 1919**  
Oil on canvas, 25 x 30  
Lent by Whitney Museum of American Art, New York—Gift of Mr. and Mrs. Herbert R. Steinman

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*J.E.H. MacDonald*  
*Born Durham, England, 1873; died Thornhill, Ontario, Canada, 1932*

- 129 **Sunflower Study, Tangled Garden, 1916**  
Oil on panel, 10 x 8  
Lent by McMichael Conservation Collection of Art, Kleinberg, Ontario, Canada
- 130 **Rocky Stream, Algoma, 1918**  
Oil on panel, 8½ x 10½  
Lent by McMichael Conservation Collection of Art, Kleinberg, Ontario, Canada
- 131 **Leaves in the Brook, 1919**  
Oil on canvas, 21 x 26  
Lent by McMichael Conservation Collection of Art, Kleinberg, Ontario, Canada
- 132 **Sungleams, Algoma Hilltop, 1920**  
Oil on panel, 8½ x 10½  
Lent by McMichael Conservation Collection of Art, Kleinberg, Ontario, Canada

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*Hermon Atkins MacNeil*  
*Born Chelsea, Massachusetts, 1866; died New York City, 1947*

- 133 **A Chief of the Multnomah Tribe, 1905**  
Bronze, 33¾ high  
Lent by The Metropolitan Museum of Art, New York—Bequest of Jacob Ruppert, 1939

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*John Marin*  
*Born Rutherford, New Jersey, 1870; died Cape Split, Maine, 1953*

- 134 **In the Ramapos, No. 2, 1949**  
Watercolor, 15 x 20½  
Lent by Joseph H. Hirshhorn Foundation, New York

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*Charles E. Martin*  
*Born Massachusetts 1916, Lives New York City*

- 135 **Untitled drawing, copyrighted 1971**  
Photographic reproduction, 20 x 24  
Courtesy of The New Yorker Magazine, Inc., New York

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*Alfred Jacob Miller*  
*Born Baltimore, Maryland, 1810; died Baltimore, Maryland, 1874*

- 136 **The Cavalcade, n.d.**  
Watercolor, 9 x 15  
Lent by Joslyn Art Museum, Omaha, Nebraska—Northern Natural Gas Company Collection
- 137 **Rock of Independence, Groups of Antelope and Buffalo, n.d.**  
Watercolor, 8¾ x 12¾  
Lent by Joslyn Art Museum, Omaha, Nebraska—Northern Natural Gas Company Collection

*Thomas Moran*

*Born Bolton, Lancashire, England, 1837; died Santa Barbara, California, 1926*

- 138\* **Great Blue Spring of the Lower Geyser Basin, Fire Hole River, Yellowstone, 1872**  
Watercolor, 9 x 16  
Lent by Mr. and Mrs. James Biddle, Washington, D.C.

- 139 **The Chasm of the Colorado, 1873-74**  
Oil on canvas, 86 x 141  
Lent by National Collection of Fine Arts, Washington, D.C.

- 140 **Lower Manhattan from Communipaw, 1880**  
Oil on canvas, 25<sup>3</sup>/<sub>16</sub> x 45<sup>1</sup>/<sub>4</sub>  
Lent by Washington County Museum of Fine Arts, Hagerstown, Maryland

- 141 **Below the Towers of Tower Falls, Yellowstone Park, 1909**  
Oil on canvas, 30 x 25  
Lent by Fine Arts Gallery of San Diego, California

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*Peyton L. Morgan*

- 142 **De Witt Clinton, 1932**  
Non-operable scale model of locomotive (original 1831),  
length approximately 36 inches  
Lent by the United States National Museum, Washington, D.C.

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*Samuel F. B. Morse*

*Born Charlestown, Massachusetts, 1791; died New York City, 1872*

- 143 **Niagara Falls from Table Rock, 1835**  
Oil on canvas, 24 x 30  
Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

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*Georgia O'Keeffe*

*Born Sun Prairie, Wisconsin, 1887; lives Abiquiu, New Mexico*

- 144 **Soft Gray, Alcalde Hills, 1930**  
Oil on canvas, 10 x 24  
Lent by Joseph H. Hirshhorn Collection, New York

- 145 **The White Place in Shadow, 1940**  
Oil on canvas, 30 x 24  
Lent by The Phillips Collection, Washington, D.C.

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*T. H. O'Sullivan*

*Born New York City, 1840; died Staten Island, 1882*

- 146 **Castle Rock, n.d.**  
Photograph 7<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub>  
Lent by The Library of Congress, Washington, D.C.

- 147 **Sand Dunes, Carron Desert, Nevada, n.d.**  
Photograph 7<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub>  
Lent by The Library of Congress, Washington, D.C.

- 148 **Cañon de Chelle, n.d.**  
Photograph 7<sup>7</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>4</sub>  
Lent by The Library of Congress, Washington, D.C.

- 149 **Oreana, Nevada, n.d.**  
Photograph 7<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub>  
Lent by The Library of Congress, Washington, D.C.

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*Horace Pippin*

*Born West Chester, Pennsylvania, 1888; died West Chester, Pennsylvania, 1946*

- 150 **Holy Mountain III, 1945**  
Oil on canvas, 25 x 30  
Lent by Joseph H. Hirshhorn Collection, New York

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*Kevin Roche and Charles Eames*

- 151 **National Fisheries Center and Aquarium, Washington, D.C., 1967**  
Watercolor and tempera, 16<sup>3</sup>/<sub>4</sub> x 30<sup>1</sup>/<sub>2</sub>  
Lent by General Services Administration, Washington, D.C.

- 152 **Soil Drifting Over a Hog House in South Dakota, 1935**  
Photograph, 11 x 14  
Courtesy of The Library of Congress, Washington, D.C.

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*Thomas P. Rossiter*

*Born New Haven, Connecticut, 1818; died Cold Spring, New York, 1871*

- 153\* **Opening of the Wilderness, 1846-50**  
Oil on canvas, 17¾ x 32½  
Lent by Museum of Fine Arts, Boston—M. and M. Karolik Collection

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*Arthur Rothstein*

*Born 1915*

- 154 **Farmer and Sons Walking in the Face of a Dust Storm**  
**Cimmaron Co., Oklahoma, April 1936**  
Photograph, 20 x 24  
Courtesy of The Library of Congress, Washington, D.C.

- 155 **Severe Wind Erosion Made This Farm Uninhabitable.**  
**Cimmaron Co., Oklahoma**  
Photograph, 8 x 10  
Lent by The Library of Congress, Washington, D.C.

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*Albert Pinkham Ryder*

*Born New Bedford, Massachusetts, 1847; died Elmhurst, Long Island, 1917*

- 156 **Siegfried and the Rhine Maidens, 1888/1891**  
Oil on canvas, 19¾ x 20½  
Lent by the National Gallery of Art, Washington, D.C.  
Andrew Mellon Collection

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*John Singer Sargent*

*Born Florence, Italy, 1856; died London, England, 1925*

- 157 **Turkey, possibly 1913**  
Bronze, 18 x 18 x 20  
Lent by The Corcoran Gallery of Art, Washington, D.C.

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*Charles Sheeler*

*Born Philadelphia, 1883; died Irving-on-Hudson, New York, 1965*

- 158 **Yosemite, 1957**  
Oil on canvas, 28 x 19  
Lent by Joseph H. Hirshhorn Collection, New York

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*Tom Thomson*

*Born Claremont, Ontario, Canada, 1877; died Canoe Lake Algonquin Park, Ontario, Canada, 1917*

- 159 **Autumn Birches, 1916**  
Oil on panel, 8½ x 10½  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada

- 160 **Tea Lake Dam, 1916**  
Oil on panel, 8½ x 10½  
Lent by McMichael Conservation Collection of Art,  
Kleinberg, Ontario, Canada

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*John Henry Twachtman*

*Born Cincinnati, Ohio, 1853; died Gloucester, Massachusetts, 1902*

- 161 **Horseneck Falls, n.d.**  
Pastel on paper, 26 x 21½  
Lent by Joseph H. Hirshhorn Collection, New York

- 162 **Winter Harmony, c. 1900**  
Oil on canvas, 25¾ x 32  
Lent by the National Gallery of Art, Washington, D.C.  
Gift of the Avalon Foundation

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*Unknown artist*

- 163 **Weathervane in the form of an American Indian, c. 1820**  
Iron, 36 x 36  
Lent by Michael Straight, Washington, D.C.

*Unknown artist*

- 164 **Pioneer Tobacco, Kentucky, 1868**  
Lithograph poster, 14 x 7¼  
Lent by The Library of Congress, Washington, D.C.

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*Unknown artist*

- 165 **Westward Ho! Tobacco, 1886**  
Lithograph poster, 14¾ x 7¾  
Lent by The Library of Congress, Washington, D.C.

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*Unknown 19th century American artist*

- 166 **Hudson River Landscape, n.d.**  
Charcoal on sandpaper, 24½ x 17½  
Lent by Erwin Swann, New York
- 167 **Niagara Falls, n.d.**  
Charcoal on sandpaper, 20 x 15  
Lent by Erwin Swann, New York

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*U.S. Army Air Corps*

- 168 **Toothmarks of Erosion Biting Into Farm Land.  
Black Hill, South Dakota, 1941**  
Photograph, 20 x 24  
Courtesy of The Library of Congress, Washington, D.C.

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*John Quincy Adams Ward*

*Born Urbana, Ohio, 1830; died New York City, 1910*

- 169 **Simon Kenton, the Indian Fighter, c. 1860**  
Bronze, 26½ x 11 x 9  
Lent by Champaign County Library, Urbana, Ohio
- 170 **The Indian Hunter, 1860**  
Bronze, 17 x 15 x 9  
Lent by The American Academy of Arts and Letter, New York

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*Edward Weston*

*Born Highland Park, Illinois, 1886; died Carmel, California, 1958*

- 171 **Tide Pool, Point Lobos, 1945**  
Photograph, 7½ x 9½  
Lent by The Library of Congress, Washington, D.C.
- 172 **Tomato Field, 1937**  
Photograph, 7½ x 9½  
Lent by The Library of Congress, Washington, D.C.
- 173 **Rain Over Modoc Lava Beds, 1937**  
Photograph, 7½ x 9½  
Lent by The Library of Congress, Washington, D.C.

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*Raymond D. Yelland*

*Born London, England, 1848; died Oakland, California, 1900*

- 174 **Yosemite Indian Village, n.d.**  
Oil on canvas, 16¼ x 20¼  
Lent by Fine Arts Gallery of San Diego, California

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*Yellow Nose (attributed to)*

*Born 1850's; a Ute Indian*

- 175 **Yellow Nose and Trooper, n.d.**  
Mixed media drawing, 8½ x 13½  
Lent by Joslyn Art Museum, Omaha, Nebraska

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*Richard Claude Ziemann*

*Born Buffalo, New York, 1932; lives New York City*

- 176 **Black-Eyed Susans, 1970**  
Etching, 35½ x 45¾  
Lent by The Library of Congress, Washington, D.C.

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